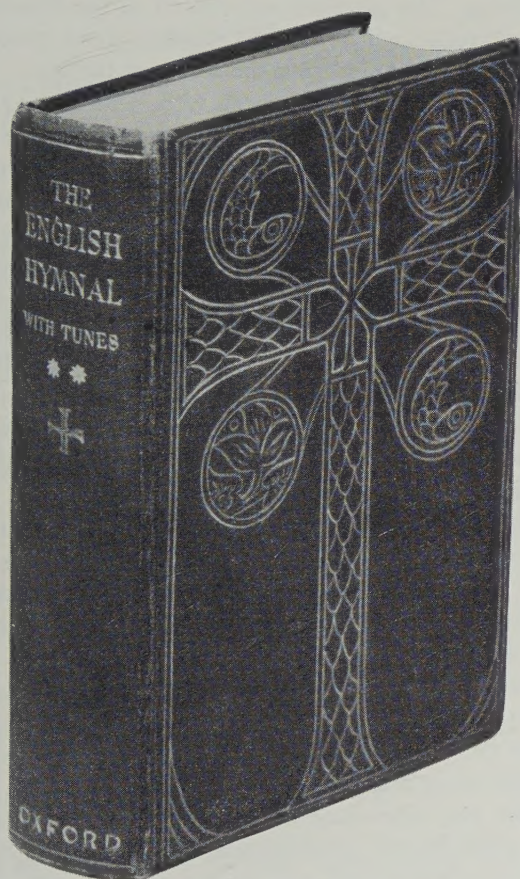


# The Hymn

OCTOBER 1956

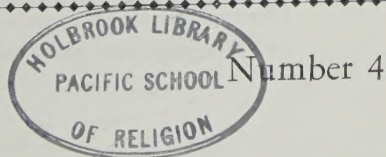
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THE ENGLISH HYMNAL, 1906

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Volume 7



# The President's Message

## THE KIRCHENTAG

I have recently been to one of the most remarkable religious phenomena of our generation—the seventh *Kirchentag* of the German Evangelical Churches. It was held in Frankfurt am Main from August 8-12. For four days, about seventy-five thousand people, under the stimulus of the laity of the churches, gathered in the Fair Grounds of Frankfurt for religious conference on matters of practical importance for Christian living. This program culminated in the *Hauptversammlung* of Sunday afternoon which brought together about 500,000 people in a great field about two miles from the center of the city.

The conferences during the week were held in the exhibit halls of the Fair Grounds, the largest of which held 18,000 people, while several others had a capacity of 8,000 to 10,000 each. One morning I went from the largest hall, which was packed, to several of the others; and to my amazement I found every one of them full! There were nine in all.

The great assembly of Sunday afternoon was, of course, a most phenomenal gathering. The focal point in the field was a huge cross about two hundred feet high. At its foot was the speakers' platform; and on either side were stands which held from one thousand to fifteen hundred musicians, singers and instrumentalists. Never in my life have I seen such an assemblage of brass instruments! The entire crowd heard everything through loud speakers placed throughout the area; and participated as a unit in the program.

And the hymns! These people sang hymns on every occasion, in their many conference groups and in this climactic gathering. Have you ever heard 500,000 Germans sing together LOBE DEN HERREN or NUN DANKET OF EIN' FESTE BURG? The memory of that experience will be with me to my dying day.

Such are the bare facts of the Kirchentag. I wish there were space to tell more, to interpret its wonderful spirit, to outline its messages, to describe the people who came, to give the charming incidents which add so much to an account of the gathering. I pass on this much, at least, so that you may share even partially this experience.

Many times I have asked myself, What can it be that brings together in one place a half million people under the banner of the Christian Church? The final answer is difficult. However, three factors may be noted in ascending order of importance: the training of the German people in mass demonstrations; the resurgence of national life in Germany; and the evident vitality of the German churches.

—DEANE EDWARDS

# The Hymn

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# The Editor's Column

THE ENGLISH HYMNAL, 1906-1956

"The First Fifty Years" is the title of a delightful pamphlet scheduled for release by the Oxford University Press to celebrate the Jubilee of *The English Hymnal*. R. Vaughan Williams, musical editor of the distinguished hymnal, has written "Some Reminiscences" which will be of great interest to contemporary users of the book and of value to all who are interested in hymnology generally.

That *The English Hymnal* has remained virtually unchanged for half of a century (though revised in 1933) and that it has continued to exert an amazing influence on modern hymnody is a fact of considerable significance. Possibly some of its phenomenal success can be attributed to the principles which underlay its editing. Dr. Williams, in his reminiscences, writes:

The truth is that I determined to do the work thoroughly and that, besides being a compendium of all the tunes of worth which were already in use, the book should, in addition be a thesaurus of all the finest hymn tunes in the world. . . . I determined that my collection should contain the finest version of each tune, not necessarily the earliest, but if the earliest version were not used the fact should be duly noted. . . .

These sentiments, written fifty years after the publication of the book, have a direct connection with what Vaughan Williams said in the Preface to the hymnal, where he explicitly stated that the choice of hymn tunes was a "moral issue."

*The English Hymnal's* Jubilee has received considerable notice in England during the year. A. E. F. Dickinson's fine article in the May, 1956 issue of *The Musical Times* reminds us that 1956, which is also the fourth centenary of the first notable English book of psalter-tunes—marks the Jubilee of a hymnal which church musicians "widely acknowledge for its radical sanity."

There is a fine statement about the significance of the hymnal in *The Choir*, a British Methodist Church Music periodical, edited by J. Alan Kay:

Taking it by and large, however, *The English Hymnal* is one for which all English-speaking Christians, whatever their denomination, can be profoundly grateful. It had a cleansing, liberating effect upon hymnody almost everywhere, and it opened up vistas hitherto un-

# A Hymn Competition of 95 Years Ago

ERIK ROUTLEY

SOME MONTHS AGO I acquired from one of the obscurer Oxford booksellers, for the modest sum of one shilling, a book that has given me great pleasure. Since it had its origin in the United States, it seems proper that I should recall it to the memory of my friends on your side of the Atlantic. The full title is: *National Hymns. How They are Written and How They are Not Written. A Lyric and National Study for the Times*, by Richard Grant White. New York: Rudd and Charleton, 130 Grand Street, and George W. Elliott, 39 Walker Street, M DCCC LXI.

Your Society, a few years ago, held a very fruitful competition in writing hymns of Christian Patriotism. But that was not the first. It was probably the first of such competitions that gave rise to his book: for, brethren, although you far outclassed your grandparents of 1861 in the quality of the hymns you evoked from American Christians by your competition, you fell behind them in this, that you did not produce a book of 152 pages containing a dissertation on how (and how not) to write National hymns, together with detailed criticisms of some of the grosser unpublished entries. But that is what you have here in Richard Grant White's book. I can only suppose that hides were tougher in those days. Some of what White has to say would be enough to run any Hymn Society into a speedy dissolution.

You will have noted the date: 1861. You will not need to be reminded of the implications of that. Perhaps a time of such white-hot controversy was not the best occasion for producing reasoned, dispassionate verses about the duty of a Christian nation. And I suppose that, when I pass on some of the richer lines preserved in the critical part of the book, you will make allowance for the outward circumstances that may have affected the tone and temper of the writings. Towards the end of his Preface, Mr. White says: "Although I believe, with some Southern statesmen, whose names are favorably known to the world, that slavery is a wrong and an evil, I am neither Abolitionist nor 'Black' nor Republican. . . . What the men who control the South are now fighting for is something that has never brought honor to any nation, and which has been long the reproach of this country throughout civilized Christendom." However—more to the point, perhaps, are the opening words of the Preface, which set the scene for us.

"The Committee upon a National Hymn placed some of the 'most meritorious' and otherwise 'noticeable' songs received by them under my editorial care. There were very few of these—not thirty, all told;



and those which were remarkable for lyric excellence were gradually so reduced in numbers by the withdrawal of manuscripts by their authors, that after a while the original project was abandoned." Unpromising? No doubt—but listen to this. "It is proper to say that in some instances consent to publication was refused owing to the disposition shown by many competitors to make themselves disagreeable, and to say as many unpleasant things as their ingenuity could devise about the committee and its doings. . . . It is right, also, to add that this pitiful conduct was exhibited invariably by those competitors who had no claim whatever to special consideration . . . the people who talked and fumed, who wearied the members of the committee with calls and letters of remonstrance and enquiry, who waylaid them in the streets, who entered the office of the publishers big with bombast and terrible with threats—some, if their verses were published, some, if they were not—were invariably those whose manuscripts had fallen on the first reading dead into the waste basket, leaving not even a trace behind them in memory to aid a guess at what their incensed authors were raving about."

Well, I told you it would set the scene: and you will observe that it is a busy scene enough. The whole Preface is a masterpiece of complacent invective, and upon my word, I do not know with whom I find myself less in sympathy—with the beleaguered Mr. White or with his indignant interlocutors.

Once launched on his narrative, Mr. White spreads himself. He begins by telling us that "In the spring of the present year (sc. 1861) a new want began to be felt (sic) in this country"—the need being, of course, for new patriotic hymns. This statement he then justifies by indicating the shortcomings, or the irrelevance to this situation, of such national songs as exist. "The Star-Spangled Banner" won't do, for instance, because its lines are too long and its rhymes too intricate. Neither will "Hail, Columbia," because it is vulgar. But (chapter II) other races have their national airs and songs; why not, then, America? It is much to be hoped, indeed (chapter III) that we may do better than the "poor, perverted, rebel-born words" of "God save the Queen." Of the two lines "Send her victorious" and "Long to reign over us," he comments that both are redolent of the "Forty-five" and the aspirations of the Young Pretender: but that while *soon* was deleted in favor of *long* in later versions, in respect of the word *send*, equally inappropriate to a settled monarchy,—“so much does John Bull prefer his *mumpsimus*, that he is used to, to a *sumpsimus*, that common sense shows to be right . . . that it is more than probable that the obvious correction to be made—'Grant her victorious'—will not be made."

He proceeds to a similar critical history of the *Marseillaise*, and prints it in its six-stanza original. After that—to the business immediately in hand. He states in an important footnote the whole of the conditions under which those who would compete in the contest were to work. I have no room to repeat the whole of this here; but it was considered indispensable for the aspiring author to provide a chorus, and if he were prepared to transfer the rights of a successful hymn to the Committee, he would receive five hundred dollars. Twelve hundred compositions were received. "Manuscripts came from all quarters of the country, including California, nay, even from England, and at last from Italy." ( I believe, by the way, that a linguistic critic could fairly easily prove that this treatise was originally written in Latin and translated into English!).

But then came the Judgment. "By a waste-basket, must not be understood any of those ordinary wicker concavities, known to mortals by that name. A vast washing-basket—a 'buck-basket,' big enough to hold Falstaff himself—was made the temporary tomb of the extinguished hopes; and this receptacle was filled five times with rejected manuscripts, which were seized upon for incendiary purposes by the cooks of the gentlemen at whose houses the meetings of the committee took place." Here, you will observe, we have more than a touch of eighteenth-century Calvinism. We may be glad that Mr. White did not try his hand at theology; but maybe he did—maybe he did.

In the end, of course, the prize was not awarded. The fires claimed them all. I am not surprised. You must read the book if you would see the full texts of some of the less grotesque compositions. But I will pass on to you this selection from a song in four stanzas by the Rev. John Pierpont. Pierpont is the author of at least one wholly admirable hymn, "O Thou, to whom in ancient time" (which citizens of the U.S.A. seem to have neglected, to their impoverishment, to include in their leading hymn books). Here he is handling the theme, *E pluribus Unum*, and he directs that his song be sung to the tune of "The Star-Spangled Banner."

1. The harp of the minstrel with melody rings,  
     When the Muses have taught him to touch and to tune it;  
 And although it may have a full octave of strings,  
     To both maker and minstrel the harp is a unit.  
     So, the power that creates  
     Our Republic of States,  
     To harmony tunes them at different dates;  
 And, many of few, when the Union is done,  
 Be they thirteen or thirty, the nation is one.



2. The science that measures and numbers the spheres,  
 And has done so since first the Chaldean began it,  
 Now and then, as she counts them, and measures their years,  
 Brings into our system and names a new planet.  
 Yet the old and new stars,  
 Venus, Neptune, and Mars,  
 As they drive round the sun their invisible cars,  
 Whether faster or slower their races are run,  
 Are *E pluribus unum*, of many made one.
  
3. Of those federate spheres, should but one fly the track,  
 Or with others conspire for a general dispersion,  
 By the great central orb they would all be brought back,  
 And held, each in its place, by a wholesome "coercion."  
 Were one daughter of light  
 Indulged in her flight,  
 They might all be engulfed by old Chaos and night;  
 So must none of our sisters be suffered to run,  
 For, *E pluribus Unum*—we all go, if one.

This pleases the excellent White very much. (I am persuaded he is dead serious all the way); but it fails here, in that "with all its intrinsic excellence, it is ill adapted for music." Indeed, sir? Did you never hear of Sir Arthur Sullivan, who adapted so many verses of a like ingenuity and monumental bathos to excellent music? No, in 1861 perhaps you could not have: you are the victim of the tyranny of time. But it is conceivable that other exceptions might be urged against the venerable Mr. Pierpont's verses.\*

Not all the verses sent in reached these heights of pomp and splendor; although I shall quote one in a moment which surpassed them. But here and there we touch earth with a salutary bump.

All hail our country great,  
 May she never falter;  
 But every darned Secessionist  
 Be hung up by a halter.

In a footnote the author adds: "It is supposed the committee understand fugue and figured bass. The money may be sent to the author at Albany."

A stray stanza from a composition of over forty stanzas ran thus:

Now our president north A. Lincoln is  
 With Scot and Seward as Counsellors



Calls all honest men now to be his  
To put down this Band of conspirators.

Another jolly song has this opening:

With stars and stripes and martial glee,  
We'll send Jeff Davis up a tree;  
His trait'rous band must follow suit,  
Because they like that kind of fruit.

*Chorus:* Get out of the way, old Jeff Davis,  
Out of the way, old Jeff Davis,  
Out of the way, old Jeff Davis,  
You're too late to come to enslave us.

But it is time to raise the tone of this discourse a little, and to that end I finally quote three verses of the most polysyllabic and impressive of all these effusions.

## UNION

1. Individual several, indisintegrative whole!  
Corporeal nationality, national soul!  
Matter indistinguishable, immaterial seen!  
End of all means, of all ends mean!

*Chorus:* Thus with eye unfilmed we see  
All the charms of unity;  
Clearly thus have comprehended,  
What our forefathers intended.

2. Of sempiternal potency, preexistent power!  
Sweet of our bitter, of our sweetness sour!  
Of Buncombe progenitor, issue of old Ops,  
Live thou upon thy Buncombe, die he within thy chops!  
*Chorus*

3. Infissiparous symbol of politic stern,  
Securing Uncle Sam what's hisn and every State what's  
hern,  
Of strength redintegrative, of pulchritude e'er fresh,  
Secesh were not without thee, and with thee no secesh!  
*Chorus*

No—I really cannot believe that this was meant wholly in seriousness: indeed, it was submitted to the committee anonymously. American readers will understand most of it, I doubt not: but should this be read, by chance, by an English eye, perhaps it would be well to explain, with regard to stanzas 2 and 3, that the immortal Buncombe was a senator of North Carolina who sought, by continuous oratory, to talk out the Secession proposals in that State; in the last line of our quotation you will observe the convenient, if cacophonous, abbreviation of the word *secession*, which makes it the more agreeable to our poet's meter.

Should The Hymn Society of America ever seek to promote another competition in hymn writing, they would do well to keep up their sleeves Mr. White's closing words, for the silencing of any indignantly unsuccessful competitors.

O incensed competitor, you are right. Such a song as that would surely have taken the prize, if it had been found among the twelve hundred. That the song you wot of was not awarded the "sixty-four-thousand dollars" (*here we make large allowance for the rise in the cost of living*), nor a place where you sought it, must be because either it was not such a song, or the committee to whom it was voluntarily submitted had not the ability to perceive that it was. In either of which cases—don't you see?—you have no right to complain at all about the matter. And as to anything that has been said in this dissertation upon the subject of national hymns in general, or any hymn in particular, your capacity to write a national hymn will best appear by your preservation of a discreet silence. For there is not a cap between these covers that, except it is already labelled, the world will know fits you, unless you publicly put it on.

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THE EDITOR'S COLUMN (*Continued from page 104*)

thought of for multitudes of people. Many of its tunes will continue to be a delight to the ear, an inspiration to the heart, and what is more important than either, an incentive to a truer and more devout worship of the Triune God.

In the same issue of *The Choir* (April, 1956) Arthur S. Holbrook has given an account of the annual conference of the Hymn Society of Great Britain and Ireland at which Vaughan Williams spoke about his part in the preparation of the historic hymnal.

Readers of THE HYMN will find Erik Routley's brilliant analysis of the contents of *The English Hymnal* (*The Bulletin*; Summer, II, 1956) helpful in appreciating the significance of the Jubilee.

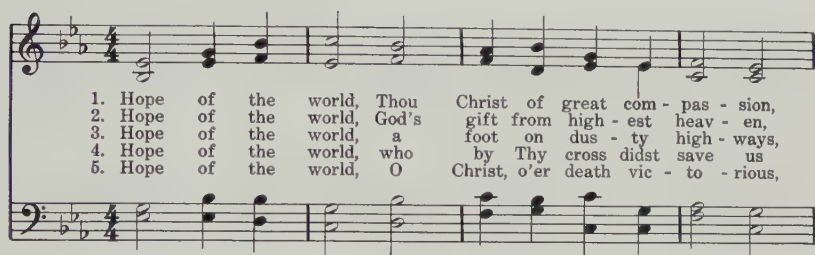


# Hope of the World

SPES MUNDI

Georgia Harkness, 1953

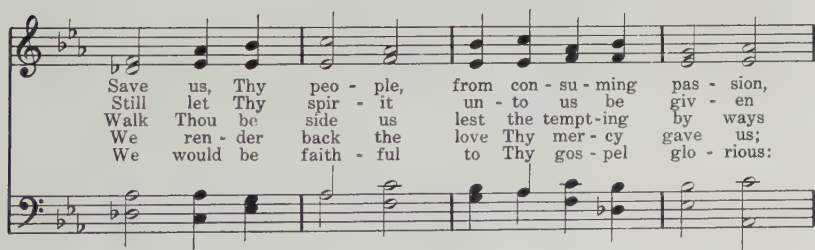
Healey Willan, 1955



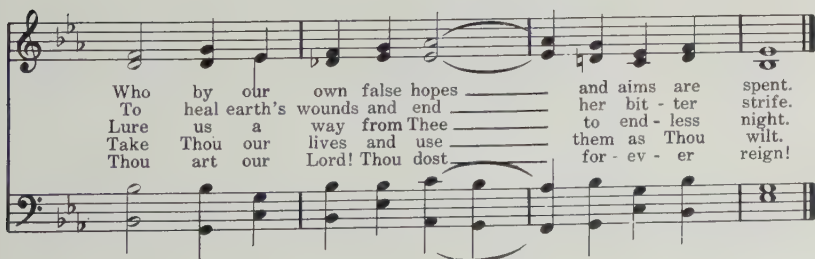
1. Hope of the world, Thou Christ of great com - pas - sion,  
 2. Hope of the world, God's gift from high - est heav - en,  
 3. Hope of the world, a foot on dus - ty high - ways,  
 4. Hope of the world, who by Thy cross didst save us  
 5. Hope of the world, O Christ, o'er death vic - to - rious,



Speak to our fear - ful hearts by con - flict rent.  
 Bring - ing to hun - gry souls the bread of life.  
 Show - ing to wan - d'ring souls the path of light;  
 From death and dark des - pair, from sin and guilt;  
 Who by this sign didst con - quer grief and pain,



Save us, Thy peo - ple, from con - su - ming pas - sion,  
 Still let Thy spir - it un - to us be giv - en  
 Walk Thou be side us lest the tempt - ing by ways  
 We ren - der back the love Thy mer - cy gave us;  
 We would be faith - ful to Thy gos - pel glo - rious:



Who by our own false hopes and aims are spent.  
 To heal earth's wounds and end her bit - ter strife.  
 Lure us a way from Thee to end - less night.  
 Take Thou our lives and use them as Thou wilt.  
 Thou art our Lord! Thou dost for - ev - er reign!

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## For Christ and For His Church

For Christ and for His Church, O Lord,  
Our hands, our hearts, our all,  
Aflame with love, we offer Thee  
In answer to Thy call.  
O bless us in this holy hour,  
And through the coming days,  
Let worship be fulfilled in work,  
Let service match our praise.

Supply us with Thy Spirit, Lord,  
That those who preach Thy word  
May mirror it within their lives,  
May make Thy message heard.  
In office, factory, shop, or school,  
O God, come down, we plead,  
The ladder of our toil and prayers  
To visit those in need.

Establish, strengthen, settle us;  
We pledge ourselves anew  
To seek Thy blessed kingdom first,  
Thy righteous will to do.  
To stand beside Thy children, Lord,  
At home and work and play,  
To share their load, to make Thee known,  
Some helping word to say.

Through us make peace; and help us bridge  
The gulf of class and race;  
Grant us the wisdom that we lack;  
Unite us with Thy grace.  
Lord, we would serve Thy household well,  
Its doors keep open wide,  
That it may be for all a place  
Where light and love abide.

—ELIZABETH PATTON MOSS

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Tune: TALWIK suggested by Editors



# Ann Griffiths: 1776-1805

ROBERT R. WILLIAMS

**A**MONG WELSH HYMNODISTS there are two writers whose fame seems to grow with the passing of the years, namely William Williams of Pantycelyn, author of "Guide me, O Thou great Jehovah," and Ann Griffiths, the 150th Anniversary of whose death was celebrated last year.

Ann Griffiths was born in 1776 at Dolwar Fach in Dolanog, Montgomeryshire, Wales, where a chapel built in her memory now stands. She died in 1805, the year of Trafalgar. This short span of twenty-nine years could be regarded as a kind of parenthesis in the history of Welsh Hymnody. I am tempted to characterize her work as a concomitant to our national Welsh Hymnody for it is certainly unique in its lack of sentimentalism, in its abandonment of the more intimate expressions typical of Pantycelyn, in its absence of the missionary interest illustrated by the hymns of her contemporary, Pedr Fardd (1775-1845), and in its sole concern with spiritual experience rather than with the Social Gospel made popular by Elved and other modern writers. It stands on its own, so much so, that none, as far as I know, has ever tried to imitate it. There are many Pantycelyns since his day either in form of expression or sentiment. There is a "once and for all" about Ann Griffiths. What she said was so well expressed that to repeat it in another guise would have been incongruous. Modern Welsh hymnologists are to be highly commended for reverting in their recent hymnals to the exact phraseology of the original.

Her compositions, few in number, were of such a character that the retentive memory of Ruth, her maid, who later became the wife of the Rev. John Hughes, Pont Robert, Montgomeryshire, had no difficulty in treasuring them until they were finally committed to writing. In celebrating the Anniversary of this outstanding hymnodist, what her maid did in retaining the hymns for future generations is also deserving of our gratitude as Welsh people. The names of both Ann and Ruth are united forever in a holy wedlock.

The metrical form of most of her hymns is of the heavier type (87. 87. D.) and could be sung, as far as the meter goes, to HYFRYDOL. The most appropriate tune is ESTHER by Ieuan Gwyllt (1822-77), found in *Praise and Song*, 144. The three exceptions to this meter are "Gwna fi fel pren planedig, O! fy Nuw" (10 10. 10 10.), *Praise and Song*, 126; and "Rhosyn Saron yw ei enw" (87. 87. 47.), sung in Wales to the tune CWM RHONDDA. This seems to be the easiest of all the meters for the

Welsh hymn-writer in general and most suitable to his temperament. The first four lines usually give the theme and the next two express what he thinks of it. The third exception includes two popular hymns (76. 76. D.), "Er cryfed ydyw'r gwyntoedd" and "O! am gael ffydd i edrych." She has no hymns in the Psalm meter handled in so masterly a way by Edmund Prys (1544-1623).

Broadly speaking, her hymns deal with the Person of Jesus Christ, whom she often refers to as "the Person." This Person is an expression within the time-process of a divine way of redemption and He is also regarded as an eternal sphere of activity where the shackles of mortal flesh and the crushing limitations of physical perspectives cease to exist.

In her approach to this dual aspect concerning the Second Person in the Holy Trinity she reveals the daring thrusts of her penetrating mind, the profound grasp of the theological concepts involved, and the mysticism which becomes at the present stage of our growth the only safe guide as we contemplate the Beyond. It becomes a safe guide in the case of Pantycelyn and Ann Griffiths because mysticism is regarded as having both eyes and wings. It is both vision and feeling. By their acceptance of the part to be played by both mind and heart in the Here-after the wholeness of the human personality is guaranteed in a future state. Worship in heaven includes both praise and contemplation: golden harps and a golden opportunity to advance through a mystic union with God in Christ and through an unfettered adventure towards ever advancing horizons.

The first series of translations which follow will give an idea to the English reader of her approach to the Person of Christ as God's means of redemption here and now. The second deals with her great concern as she contemplates the world to come.

## I.

### A. "O! am gael ffydd i edrych"

O for a faith to ponder  
 With angels far above  
 Upon the way of mercy,  
 The mystery of love:  
 Two natures in One Person,  
 United now to be—  
 Distinct in their perfection—  
 Unmixed eternally.



Behold, my soul, this Person,  
 So worthy and divine;  
 Thy life to Him surrender,  
 Upon His arm recline:  
 As Man, He feels compassion  
 With failings of the race;  
 As God, He rules to conquer  
 The world through life and grace.

B. "Rhosyn Saron yw ei enw"

Lo, there stands amid the myrtle  
 One deserving of my heart:  
 Though His claims are so superior,  
 Yet I grasp not but in part:  
 Hail the morning,  
 When I'll see Him as He is.

He is called the Rose of Sharon,  
 He is ruddy, lovely, fair,  
 Far surpassing countless thousands  
 Of the charms the earth can share:  
 Friend of sinners!  
 Sole Protector of my life.

Why should I be still enraptured  
 By vain idols all around;  
 None compare with the attraction  
 That in Jesus Christ is found:  
 I am longing  
 To abide in His great love.

II.

A. "Mae'r dydd yn dod i'r had brenhinol"

A day of triumph now is dawning,  
 Royal heirs sail for their land,  
 From their bondage and oppression,  
 And will reign at God's command:  
 There their faith becomes a vision,  
 Hope becomes a pleasant song;  
 There the praise is everlasting  
 To the Lamb who conquered wrong.

Weary pilgrim tossed by tempests  
 Raise thy gaze and now behold  
 Christ as active Mediator,  
 In long robes of charm untold:  
 Golden girdle of true friendship—  
 On His train, a sound of bells  
 Ringing forth a full forgiveness,  
 For in Him all mercy dwells.

B. "Os rhaid wynebu'r afon donnog"

When I face the surging river,  
 There is One to break its pow'r,  
 Jesus, my High Priest, most faithful,  
 Who sustains in darkest hour;  
 In His bosom, I'll cry "Conquest  
 Over death and satan's might:"  
 Rest eternal, sin transcended,  
 Glorious in His radiant light!

When released from this frail body,  
 I shall trace with seraphic glance  
 All of mercy's boundless wonders  
 Brought to light on Calvary once;  
 I shall live by seeing the Person  
 Who died, but now alive to reign:  
 An unbroken sweet communion  
 With my God—O wondrous gain.

There with psalms I shall be praising  
 Him revealed as God of grace;  
 Without cover, veil, or shadow,  
 I'll reflect His pleasant gaze:  
 In the presence of the Secret  
 Manifested on the tree,  
 I shall worship, concentrating  
 On the Son eternally.

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The translations used in this article were made by the author. See *Hymns of Ann Griffiths*, Translated into English by Rev. R. R. Williams. Privately printed,

—The Editors



# The Letter or the Spirit?

VIOLA W. REISS

EVERY HYMN HAS a story or two tucked away somewhere either in the writing of it, or the singing of it. Sometimes the story lies between the pages of hymnology books disregarded, like an unfinished canvas the artist has neglected. One day, however, it may be brought out for inspection: the outlined sketch is good: the composition of line is pleasing, but a whole mass of background is needed to bring the painting to life. Many attempts to finish the picture are made, but it is repeatedly stacked out of sight. The urge to complete it is so inconsistent, however, that eventually all other projects are set aside, and the canvas is finally presented. In like manner, the hymn story is one day finished, after many letters have traversed half a continent, and library upon library has been visited to gather background material.

Such a story is that of the singing of "Come Thou Almighty King" to the tune of "God Save the King" during Revolutionary days when the Redcoats occupied Long Island.

The earliest record of the story comes from the pen of Samuel Duffield who recounts in his *English Hymns*, "During the Revolutionary War, and while the British had possession of Long Island, a body of troops invaded a place of worship one Sunday morning, and insisted that the congregation should sing 'God Save the King.' In reply the people did sing, but it was another set of words to the same tune—"Come Thou Almighty King.'"

Frank J. Metcalf starts us on our path of research to locate the minister and the congregation by saying that the first use of the tune as a hymn was probably in James Lyon's *Urania*, 1761, where it is called Whitefield's tune and set to the words of "Come Thou Almighty King." A gracious answer to my query came from the librarian of the Theological Seminary at Princeton. Yes, Louis Benson owned a copy of the 1761 edition of *Urania*, where "Come Thou Almighty King" was found on page 190, to the tune, WHITEFIELD'S. According to the list of subscribers, Wm. Mills, M.A. of Long Island had received a copy. Another source listed Wm. Mills as pastor of the Congregational Presbyterian Church of Jamaica, L. I. from 1744 to 1762.

Then came the perusal of historical accounts of the occupation of Long Island by the Britishers. We find many references to the use of the phrase, "God Save the King." After saying grace it was customary among the Tories to say, "God Save the King." The refusal to give this salute upon the request of a British officer cost General Nathaniel

Woodhill his life. The incident happened at Increase Carpenter's Tavern near Jamaica. The general refused to obey the command, and retorted, "God Save us all," whereupon the English major struck him with a sword, causing a fatal wound.

This incident might indicate that we have found the geographical locality of our hymn story, but considering the prompt reprisal on the part of the English major, we wonder if the Presbyterian minister at Jamaica would have attempted to turn the tables as our hymn story suggests. Several accounts indicate that the uncooperative ministers paid a penalty, such as Rev. Ebenezer Prime of the first Presbyterian Church of Huntington, who was dispossessed of his house and stable, and forced to witness the wanton destruction of his library. In Hempstead the Presbyterians were tormented by the British band playing "God Save the King" outside the church during the worship hour. In Smithtown, Rev. Joshua Hart was fearless in his denunciation of the misbehavior of the British troops, but he had to dodge a bullet fired at him one morning by a soldier seated in the rear of the church.

There was a minister over on the eastern end of the Island, who was able to maintain a happy balance of cooperation with the enemy without losing any dignity for himself or his people. Rev. Samuel Buel served the Presbyterian church at East Hampton and was severely criticized by the patriots who had escaped to the safety of the Connecticut shore of Long Island Sound. They resented his association with the British officers, but they did not realize that thereby Mr. Buel was able to reduce the stringency of many military orders. Sir William Erskine, commander of the English troops enjoyed Mr. Buel because of his skill as a huntsman and because of his ready wit, which never allowed him to become subservient to the officers. Sir William Erskine recognized this one time when he had ordered the men of Mr. Buel's parish to report for work with their teams one Sunday morning. The minister sent a message to the officer stating that since the minister of God was commander-in-chief on the Lord's day, he had countermanded the order, and the men would appear in the service of worship on Sunday.

We could conclude that our hymn story would dovetail beautifully with the incidents related about Rev. Samuel Buel. We might even "find a motive" on the part of Lord Percy who engaged in a battle of wits with the minister upon their first meeting. The spoiled young nobleman had become irritated because a hunting party had been held up waiting the arrival of the minister who was late. When Mr. Buel asked the aide-de-camp which portion of His Majesty's army he had the honor to command, the nobleman snapped, "A legion of devils just



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*Whitefield's*

Come thou almighty king, Help us thy name to sing, Help us to praise: Father all glorious, O'er all ere-

*gestus* our Lord, arise... Scatter our enemies,  
And make them fall;  
Let thine almighty aid,  
Our sure defence be made,  
Our souls in thee be staid,  
Lord, hear our call.

Come holy Comforter,  
Thy sacred wings bear  
In this sad hour:  
Thou, who almighty art,  
Defend us every heart,  
And ne'er from us depart.  
Spirit of power.

*Continued*

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torious, Come and reign over us, Ancient of days.

Come thou incarnate word,  
Gird on thy mighty sword,  
Our prayers attend;  
Come and thy people bless,  
And give thy word success,  
Spirit of holiness,  
On us descend.

To the great one in three,  
Eternal praises be:  
Hence ever more:  
Thy sovereign majesty  
May we in glory see,  
And to eternity  
Love and adore.

The tune **WHITFIELD'S**, as it appeared in The "Urania" Collection.



from hell." "Then," said Buel, with a low bow, "I suppose I have the honor to address Beelzebub, the prince of devils." The roar of laughter which followed might easily have provoked a spirit of revenge which could have led to the incident of our hymn story, but the historian hastens to add that before the chase was over, the "old rebel" as Mr. Buel was called, not only won back Lord Percy's humor, but his admiration and respect as well.

Once again we contemplate the canvas upon which the portrait of a story is taking form. We have our brush and palette ready, but stand undecided before it. Shall we be true to the letter and produce a black and white camera-likeness true to detail in Jamaica; or shall we use the plausible paints of the spirit of the story, and give it the colorful background of Rev. Samuel Buel in East Hampton?

### Among Our Contributors

H. WINTHROP MARTIN is Organist-choirmaster at St. Paul's Episcopal Church, Syracuse, New York. We welcome him as a new contributor to THE HYMN.

ELIZABETH PATTON MOSS (Mrs. M. E.), of Portland, Oregon, is a well-known novelist, poet, and author of devotional articles published in current religious periodicals.

VIOLA W. REISS (Mrs. Arthur E.) of Eudora, Kansas, is preparing a book of hymn stories for children, about hymns used in the various national and denominational groups in American colonial days. Her article, a by-product of this research, not necessarily for her book, illustrates her sincerity and charm as a writer, for adults as well as children.

THE REVEREND ERIK ROUTLEY of Mansfield College, Oxford, is one of the leading British hymnologists, and is Editor of *The Bulletin* of the Hymn Society of Great Britain and Ireland. His many articles and important books are widely recognized in this field. Among the latter are "Hymns and Human Life," "I'll Praise My Maker," and most recently, "Hymns and The Faith."

THE REVEREND ROBERT R. WILLIAMS, S.T.D., is the pastor of the Patterson Memorial Presbyterian Church, Philadelphia. A former article by Dr. Williams, "Some Aspects of Welsh Hymnody," appeared in THE HYMN, January, 1953.

DR. HEALEY WILLAN, Dean of Canadian Church Musicians, organist and composer, wrote SPES MUNDI for a joint Hymn Festival at St. Paul's Cathedral, Buffalo, New York, on February 20, 1955, at the request of Raymond F. Glover, organist and choirmaster at St. Paul's. This new setting for the Evanston hymn has been widely sung in Buffalo and at festivals in Riverside, California.

## REVIEWS

*A Hymnal for Friends.* Friends General Conference, 1515 Cherry Street, Philadelphia, Pa. 1955.

The Foreword of this revised Quaker hymnal (1942 was date of earlier edition) begins with this sentence, "Friends have long recognized the power of silence to bring a sense of unity to a group, but we are just beginning to discover that singing together can also draw us into close fellowship with one another."

A committee of seven with Mrs. Amelia W. Swayne as chairman has produced a unique hymnal of high quality. It is designed for use in religious education programs in Meetings, in schools, and also in family groups.

Bound in maroon cloth, it contains 176 hymns and three indexes: Table of Contents, Index of First Lines and Titles, and Tune Index. No Scriptural or other Aids to Worship are included. Clearly and uncrowdedly printed on good heavy paper, the hymnal is quite legible and handy.

The hymns are arranged under the following Table of Contents: Children, Young Friends, Morning Worship, Evening Worship, Praise and Thankfulness, Faith, Courageous Living, Prayer and Dedication, Love for All Mankind, Our Nation, Nature, Spring and Easter, Autumn, Christmas, Spirituals, and Benediction.

The Christmas section of 24 carols and hymns is unusually complete for a hymnal of this size. In addition to the dozen or more expected carols, a number of less usual

folk songs are included, such as "Shepherds, Now Go We To Bethlehem" which is an Austrian folk song arranged by Clarence Dickinson, "Joseph Dearest, Joseph Mine," "Jesus, Our Brother, Strong and Good" set to the tune *ORIENTIS PARTIBUS*, and an Alsatian Folk Song "The Christ Child's Stable."

Two Negro Christmas spirituals "Go Tell It on the Mountain" and "Behold That Star" conclude the Christmas section and serve as a bridge into the negro and white spiritual section of nine numbers.

The Quaker emphasis on the inner centered life is readily apparent as one thumbs the pages of this hymnal. Titles such as "Not so in haste my heart," "Unto the calmly gathered thought," Fosdick's "O God, in restless living We lose our spirit's peace," and "Mid all the traffic of the ways" are examples. Of special note in this group of hymns is a beautiful new hymn tune *MEDITATION* by John Jacob Niles who set it to an arrangement of Whittier's text, "In calm and cool and silence once again."

As would be expected, there is also a large stress on the theme of love and service for all mankind.

I was attracted to a new Quaker text wedded to Vaughan Williams' tune *SINE NOMINE*. Here is the first stanza:

For all the souls who sought  
the way, O Lord,  
In silent waiting list'ning for  
thy word,  
We give thee thanks with hearts  
in glad accord.  
Alleluia, Alleluia.

It was written by Mrs. Swayne who

is not only chairman of the editorial committee of this hymnal but also is chairman of the Friends General Conference Committee on Religious Education. Concerning the creation of this text, she writes, "The feeling arose that we needed a hymn to this tune that would be about *Quaker* 'saints' and would reflect our background. Finally, when I was going over a hymnal for some other purpose, I played the arrangement of *SINE NOMINE*, and began to feel that I might try to produce some Quaker words."

*The Guide* (reviewed below) states, "there may be lines in a hymn which cannot be sung with easy mind by a religious group of independent-thinking people; therefore alterations are introduced that will be more in conformity with that group's viewpoint. Then, as an example, attention is called to 'Holy, Holy, Holy, Lord God Almighty,' in which the phrase 'God in three Persons, blessed Trinity' is omitted and in its place is substituted 'Who wert, and art, and evermore shalt be.' The Trinitarian emphasis of 'Come, Thou Almighty King' is also omitted.

From the standpoint of tunes, the book holds up well. Such melodies as *KINGSFOLD*, *STRACATHRO* (to the 23rd Psalm), *MEIRIONYDD*, *LLANGLOFFAN*, *GREENSLEEVES*, *LOBE DEN HERREN* and *ABERYSTWYTH* are scattered through the pages.

Hymn lovers can welcome this new and outstanding hymnal as a worthy expression of the faith and work of the Friends.

*A Guide to a Hymnal for Friends*  
1955. Religious Education Com-

mittee Friends General Conference, 1515 Cherry Street, Philadelphia 2, Pa. 75c.

This very helpful little paper-bound book of 72 pages is divided into two sections; first, an essay on "Using the Hymnal" by Helen Kirk Atkinson, and second, "Notes on the Hymns" compiled by Edna Stover Pullinger.

The first 11-page section describes the structure and contents of the hymnal. Then follows practical suggestions about teaching and playing hymns, planning hymn services, and the inner preparation for musical worship.

The second section contains a brief annotation of each of the 176 texts and tunes.

—JAMES R. SYDNOR

*The Child's First Songs in Religious Education* (For the Sunday School, The Home and the Kindergarten) by Louise M. Oglevee. Music by the Rev. William G. Oglevee, D.D. and Donovan W. Oglevee, New York, Morehouse-Gorham Co., 1927. Seventh Printing—December, 1955.

This collection of songs is for primary-grade children and is the result of the author's long experience in teaching songs and hymns to children. It is divided into three sections: Songs for the Regular Program (Opening and Closing Songs, Birthday Songs, Cradle Roll Welcome); Songs for Special Days (Easter, Thanksgiving, Christmas, Parents' Day, Children's Day, Rally Day); and Nature and Conduct Songs (A Bell Song, Winter Song, Clock Song, Wind Song, etc.) Mrs.



Oglevee also includes five hymns by other authors ("Jesus Loves Me," "I think when I read," etc.)

The paragraphs describing the texts and teaching methods for each hymn and song are useful, but the book seems stereotyped for the very reason that it is a collection written almost exclusively by one individual. Harmonizations are in true "village-organist" style while the melodies are sing-songy in character. The words themselves are largely subjective and self-centered instead of being God centered. The book is bound in loose-leaf style and it is presumed that the songs are to be taught by rote. This collection is apparently a re-hash of music copyrighted in the 1920's. A more worthy collection for today is the new Presbyterian book, "Hymns for Primary Worship" published by the Westminster Press.

—H. WINTHROP MARTIN

*The Church School Hymnal*, for use in Church, Church School, and Home. The Rev. Dr. Fred-eric Underwood, Compiler and Editor. Hans Lange, Jr., Harmonization and Music Work. Cynthia Barstow Hain, drawings, music, lettering. New York. Morehouse-Gorham Co., Copyright, 1955.

This is a compilation of many fine hymns from the *Hymnal 1940* and is designed for Episcopal Church Schools as a text to be used in preparation for the child's eventual use of the regular hymnal.

The hymnal is appropriately divided into the seasons of the Church Year: Advent, Christmas, Epiphany, Lent, Easter, General Hymns. The

plates separating these divisions contain a brief historical sketch but the etchings themselves seem overdone. Too much symbolism is crowded into them. The figure of Christ seems quite distorted in the plates for "Lent" and "General Hymns."

This reviewer takes sharp issue with the current trend of raising the keys of the hymns in our hymnals for no evident reason, and this book is no exception. The key of thirty-five of the hymns has been raised while only four are lower than in the *Hymnal 1940*! The question of range, for better or worse, does enter into the suitability of a hymn tune. The tunes *DIADEMATA*, *INNOCENTS*, *ST. COLUMBA* and *KREMSE* are raised from the key of D. to F. In the latter hymn, a stirring song of praise, the highest note thus becomes G instead of E. Even children of high-school age would find this high note strenuous.

Time signatures have also been changed liberally, to wit: nine hymns changed from 3/4 to 3/2; twenty-nine from 4/4 to 4/2; one from 2/4 to 2/2. Children read quarter notes more easily than a surfeit of whole and half-notes. The editor states that the time signatures have been halved to make for easier readability and clearer appearance. If this hymnal is designed to introduce children to the *Hymnal 1940*, the time signatures and note values should be identical with those used in the parent book, so when the transition is made there will be a familiarity with the notation of the hymns learned. The reg-

ular hymnal, we know, omits all time signatures, but the time is easily discernible.

The Harmony Book is nicely bound in loose-leaf, but the Melody Book is paper-bound, and as this will be the text more often used by the children it will be subject to considerable wear and tear. Perhaps a heavier binding would be more suitable. Also, the bright green cover might be softened to a lighter green or even a maroon to make it easier on the eyes.

The Melody Book has all the note-stems ascending instead of correctly notated as both ascending and descending below and above the middle line of the staff. The half notes are shaded on each side instead of being a standard circle with stem. The large letters utilized to begin the first word of each verse are florid and could be confusing to children, notably the letters F and H. The conclusion one reaches is that the editors dwelt more on having an artistic hymnal rather than one easy to read.

All verses of the hymns are not placed between the staves. This is true, unfortunately, of many hymnals, but surely there could be no objection to widening the distance between the staves in the Melody Book to accommodate all the stanzas under the notes. Some of the words and syllables are crowded together.

While this abbreviated hymnal has some shortcomings, it is a worthwhile effort to bring to the young people of the Episcopal Church some of the finer hymns from the *Hymnal 1940*.

—H. WINTHROP MARTIN

*A Treasury of Christmas Songs and Carols*. Edited and annotated by Henry W. Simon with illustrations by Raffaello Busoni. New piano arrangements by the editor and Rudolph Fellner. Boston, Houghton Mifflin Co., 1955. The Riverside Press, Cambridge.

This anthology edited by Mr. Simon, editor of "A Treasury of Hymns" and "A Treasury of Grand Opera," is especially designed for the family circle. There are many paperbound collections of carols or Christmas sections in hymnals for the use of more or less formal groups who sing in four parts, but this is a compilation designed to invite the whole family to gather round and peer over the pianist's shoulders as they join in song. The accent is on informality but the format is hardly informal. It is well-organized and the book is a wealth of both familiar carols and others not often used. A great deal of research and care has obviously been taken with this book and the results speak for themselves. We know of no other collection of its kind that can equal it in its overall scope.

It is interesting to see that the editor has made use of the talents of an excellent illustrator. Mr. Busoni's drawings are in soft colors and there are many examples of gentle humor, particularly of the monks singing "Veni Emmanuel" and "Unto us a Boy is Born." Angels are treated differently in each plate where they are used. All the illustrations are in good taste and not sacrilegious in any way. The musical notation is flawless. All the

notes are large and clearly readable. Even piano fingering is given in more difficult passages, a boon to the average pianist. The harmonization of some of the familiar carols is slightly changed but this in no way is offensive. Indeed, the unusual treatment given certain pieces is quite refreshing. Heavy and ugly chords are avoided, yet there is a solidity to each song.

One of the finest aspects of the book are the paragraphs of source material for each carol. These footnotes give a brief sketch of the composer, author and background of the piece. Of unusual interest is the section devoted to Rounds and Canons. Recognition, too, is given to Bach, Brahms, Mozart, and other great composers, together with less well-known musicians. This book is wholeheartedly recommended to everyone who loves to sing Christmas carols. It would make an excellent Christmas gift for any family.

Herewith are listed the sections of the hymnal including a few of the carols.

*British and American:* I Saw Three Ships, The Boar's Head Carol, The Twelve Days of Christmas, Go Tell it on the Mountain, The Holly and the Ivy, Rise Up, Shepherd, and Follow.

*Carols from Foreign Parts:* German, Latin, French, Czech, Croatian, Chinese, Polish, Tyrolean, Porto Rican, Sicilian, Provencal, Russian.

*Christmas Hymns and Chorales:* From Heaven High, Wake, Awake, Christians Awake,

From the Eastern Mountains, While by my Sheep, I Heard the Bells, Beside Thy Cradle.

*Especially for Children:* Jingle Bells, Patapan, Wassail Song, The Seven Joys of Christmas.

*Christmas Solo Songs:* O Holy Night, Adam; He Shall Feed His Flock, Handel; The Birthday of a King, Neidlinger; The Holy Boy, Ireland; the Three Kings, Cornelius.

*Christmas Rounds and Canons:* We Wish you a Merry Christmas, Three Sacred Canons—Alleluia, Mozart; Dona Nobis Pacem, Traditional; Ave Maria, Mozart; Masters in this Hall.

—H. WINTHROP MARTIN

### *The Forthcoming Pilgrim Hymnal*

From the Committee charged with the revision of the *Pilgrim Hymnal* has come an advance piece of publicity material, a book-mark with the following on it: "Hymnody in Brief" *What is a hymn?* A hymn is a religious poem designed to be sung by a congregation in the worship of God. *Tests of a good hymn:* 1. It should say something worth saying, appropriate to the worship of God. 2. It should be simple and direct in its thought and form. 3. It should be matched to a tune which is both dignified and singable. 4. It should have a text and tune which blend harmoniously together. 5. It should serve to unite and enrich the company of believers in corporate prayer and praise. 6. It should contain a timeless quality which gives it an enduring appeal. 7. It should be suitable for ordinary use in the average congregation.



## THE HYMN REPORTER

At the request of the Editors, Allen J. Sever, a Fulbright Scholar at the Royal School of Church Music, 1955-1956, and a graduate of the School of Sacred Music at Union Theological Seminary, attended the Annual Conference of the Hymn Society of Great Britain and Ireland at Addington Palace. The following extracts from Mr. Sever's letter will serve to give our readers a picture of that meeting.

"The 50th Anniversary of *The English Hymnal* was well celebrated. We heard a very spirited and highly informative lecture on 'The Literary Aspects of *The English Hymnal*' by Professor A. J. B. Hutchings of Durham University. Briefly, he contended that great original creative genius is shown by R. Vaughan Williams in his selection of music to fit words—in such a manner that words and music seem inseparable; the hymnal is *not* 'a book for the High Church Party by the High Church Party,' it is a book filled with good words and good tunes for use by all congregations . . . many of the tunes were *revivals* rather than new ones. Words were taken from *original* sources rather than from later 'doctored' versions. . . . Hutchins expressed unbounded admiration for J. M. Neale's translations. The lecturer felt that the unambitious poetry of didactic hymns reaches people when creed, prayer and liturgy sometimes fail to do so.

"*The English Hymnal* provides a topical index, with no excuse for not finding the right hymn for the right occasion; the tempi are left

to the organist with the feeling that tempi should always express the meaning and ethos of the hymn. Contrary to popular belief, Percy Dearmer, the literary editor, was not 'high church.' The Eucharistic section does not stress high church doctrine.

"In the afternoon Vaughan Williams himself lectured on the beginnings of the hymnal from the musical point of view. He tried to make it an *honest* book; he aimed to make it a compendium of *good* tunes; he aimed at unison singing for the congregation; he removed all dynamic markings (such as were found in *Hymns Ancient and Modern*.)"

Another American musical student, who has spent the past three years in England, is Donald Shanks. Mr. Shanks has, from time to time, shared with the Editors of THE HYMN his experiences in attending great musical and hymnic services. It was his good fortune to attend one of a series of festival services commemorating the 1350th anniversary of the establishment of the See of London. Cardinal Newman's hymn "Firmly I believe and truly" was sung to the tune STUTTGART, Merrill's "Rise up, O men of God" to CARLISLE, and "Now thank we all our God" to NUN DANKET.

Mr. Shanks has been particularly impressed by services which he has attended over the past three years in St. Paul's Cathedral, London, and at the Southwark Cathedral, where Dr. Sidney S. Campbell is organist. At the latter Church he attended the consecration of two Church of England Bishops with

the Archbishop of Canterbury officiating. The congregation joined in hymns at various parts of the service. Mr. Shanks has written: "It may be appropriate to make some mention about the method used in the majority of Anglican and Roman Cathedral and Parish Churches in England for beginning each stanza of hymns. In order to insure that the choir and congregation start together, the organist plays the first chord of the hymn and holds it for a full beat before the choir and congregation start singing. This 'alert' seems, in most instances, to assure that the hymn commences without an obvious lag. . . . In the large cathedrals the acoustical conditions appear to be much more favorable for singing when a large congregation is present."

The American Guild of Organists' Convention, held in New York City from June 26-29, brought together organists and church musicians from across the country, as well as a number of distinguished foreign recitalists. The use of hymns will be of interest to members of our Society:

*June 26*—Choral Morning Prayer at St. Thomas' Church: "O God our help in ages past" with special interludes composed by Norman Coke-Jephcott.

*June 26*—Recital by Charlotte Lockwood Garden at The Cathedral of St. John The Divine: "The Joy of the Redeemed," an improvisation on the hymn tune *QUANTA QUALIA*, composed by Clarence Dickinson.

*June 27*—Recital of Examina-

tion pieces by Wilbur Held at Central Presbyterian Church: Prelude on *TOPLADY* by Seth Bingham.

*June 29*—High Mass at the Church of St. Paul the Apostle: Processional hymn "It is no earthly summer's day" with a tune by the Rev. Joseph R. Foley; the tune will appear in the forth-coming Roman Catholic Hymnal, edited by Frank Campbell-Watson and others. The Recessional hymn was "Lead us, great Teacher Paul" sung to the tune *AURELIA*, with interludes.

*June 29*—Sabbath Evening Service at Temple Emanu-El: Chorale and Toccata on the tune *LEONI*, by Seth Bingham, played by Dr. Robert Baker.

From the Reverend Bert Wright, eminent British Methodist conductor of Hymn Festivals, has come a copy of "Festivals of Praise in the Leeds District, 1956." The theme of the Festivals was "The Church at Work" following through with subsections on "The Preacher," "The Teacher," "The Singer," "The Missionary," "Thy Neighbor" and "The Church in Fellowship." The program has a statement of the Aim of the Methodist Church Music Society: "To encourage among Methodists a belief in the value of music as a means of worship and evangelism; To foster a sense of vocation among Methodist musicians; To increase their technical equipment; and To utilize all the resources available for the purpose of making worship in Methodism more worthy."

The Gregorian Association of England recently celebrated its 85th Anniversary, with Evensong at the Cathedral Church of St. Paul. In the attractive printed booklet containing the service are also a number of hymns, including "Ye watchers and ye holy ones," "The Son of God goes forth to war" (set to a tune arranged from Tallis), and a hymn to St. Alban. Opposite the first page of the service has been reprinted these lines written at the end of the Worcester MS. Gradual: "When you chant, be careful to start together, and finish smoothly. Before beginning a new chant, let the final note of the last be perfectly ended. So pronounce each word that not a syllable may be blurred. When you are singing psalms to God, observe three things: Lift up your heart, enunciate correctly, think of the sense. Not noise, but love, penetrates the ear of God." (Certainly these admonitions for chanting might well be taken over unchanged by those interested in promoting good hymn singing.)

Readers of THE HYMN will recall an announcement about the national hymn competition sponsored by the Alumni Association of the Chicago Theological Seminary as a part of the Seminary's Centennial celebrations. The first prize was awarded to Miss Elizabeth Knobel, Evanston, Illinois for her text "God of all Greatness." Honorable mention was given to hymns submitted by Belle Chapman Morrill, Rochester, New York, and Elizabeth Patton Moss, Portland, Oregon. (Mrs. Moss' hymn text may be found on page 112.)

The 1956 Easter Bulletin from St. George's Church in the City of New York (Episcopal) is unique both as to size and to content. The 28 page bulletin contains the various services for the Festival Day, with hymn texts printed in full; above the text is given a brief historical note regarding the author and composer of the hymn. Charles Wesley's hymn "Christ the Lord is ris'n today" is traditionally sung to a tune from Mozart's First Mass at St. George's Church. Charles N. Henderson is the Organist and Choirmaster.

Christ Church, Episcopal, of Ridgewood, New Jersey, devoted its 11:00 Service of Matins on April 22 to the honor of George Herbert, Anglican Saint, with hymns by Milton, Herbert, and other contemporaries, substituting for the First Lesson, the Te Deum, the Second Lesson, and the Jubilate. Among the anthems used was an Evening Hymn written by Charles I, as sung at Windsor Chapel. The Reverend Alfred John Miller is the rector, and a distinguished historian.

There has grown a steady appreciation of the value of hymn festivals and massed choir services in forwarding the ecumenical emphasis in our churches. One of the most extensive services of this type was held on May 6, 1956, at the Payne Avenue Baptist Church of St. Paul, Minnesota, with over twenty participating churches and the Salvation Army uniting for the chorus. "The Triune God" was the theme of the Service, with "Come, Thou Almighty King" as the theme hymn.



Charles E. Gold is the Minister of Music at the Payne Avenue Church.

"Peter Parson's Log" is a regular feature in "The British Weekly," and in the April 24, 1956 column appeared the following quotation from D. H. Lawrence's essay on "Hymns in a Man's Life" where he wrote: "I thank God I was brought up a Congregationalist and was taught to sing robust hymns. My minister avoided sentimental messes like 'Lead, kindly Light' and 'Abide with Me,' preferring 'healthy' hymns like 'Fight the good fight,' 'Sound the battle cry,' and 'Hold the fort.' It was far, far from militarism or gun-fighting. It was the battle-cry of a stout soul, and a fine thing too. Here is the clue to the ordinary Englishman—in the Non-conformist hymns."

From Richard R. Alford, Minister of Music at First Methodist Church of Glendale, California, has come the attractive annual booklet "The Hymn of the Month" for 1956-1957. In keeping with the 250th Anniversary of the birth of Charles Wesley, ten of his hymns have been selected for emphasis during the coming season. A fine, brief statement on Wesley's hymns explains the plans for the celebration and gives a brief historical background of the contribution made by Charles and John Wesley to the Church's Song.

The greatest authority in English hymnody, John Julian, said, "It was Charles Wesley who was . . . perhaps, taking quantity and quality into consideration, the great hymn writer of all ages."

### Special News Release

The second National Fellowship of Methodist Musicians' meeting was held at Williams Bay, Wisconsin, from July 8 to July 13, with 150 registrants. Leadership for the conference was drawn from Methodist churches across the country, and sessions were devoted to organ playing, choral techniques, the work of children's and youth choirs, repertoire, vocal techniques, and hymnology. In the past two conferences the study of the *Methodist Hymnal* and more especially the hymns of Charles Wesley have had a prominent part.

It is the aim of the Fellowship to raise the level of music in Methodist churches by raising the level of music leadership. Standards have been set up whereby a music leader may gain official recognition by the local conference with the title Minister of Music. More complete details about the work of the Fellowship may be secured from Walter Towner, Post Office Box 871, Nashville, Tenn.

Officers elected at the conference for the next two years are: Cecil Lapo, Oklahoma City, Oklahoma, president; William C. Rice, Baldwin, Kansas, vice president; Carlton Young, Youngstown, Ohio, secretary. Austin C. Lovelace, Evanston, Illinois, is the past-president. Jurisdictional representatives are to be: Horace Hollister, Pittsburgh, Pennsylvania; Madeline Ingram, Lynchburg, Virginia; Eugene Mogle, Royal Oak, Michigan; Daniel Ridout, Baltimore, Maryland; Nita Akin, Wichita Falls, Texas; Richard Alford, Glendale, California.

# Papers of The Hymn Society

JAMES RAWLINGS SYDNOR, *Editor*

- I. **The Hymns of John Bunyan**  
Louis F. Benson, D.D.
- II. **The Religious Value of Hymns**  
William Pierson Merrill, D.D.
- III. **The Praise of the Virgin in Early Latin Hymns**  
Ruth Ellis Messenger, Ph.D.
- IV. **The Significance of the Old French Psalter**  
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. **Hymn Festival Programs**
- VI. **What is a Hymn?**  
Carl Fowler Price, M.A.
- VII. **An Account of the Bay Psalm Book**  
Henry Wilder Foote, D.D.
- VIII. **Lowell Mason: an Appreciation of His Life and Work**  
Henry Lowell Mason
- IX. **Christian Hymns of the First Three Centuries**  
Ruth Ellis Messenger, Ph.D.
- X. **Addresses at the Twentieth Anniversary of the Hymn Society of America**
- XI. **Hymns of Christian Patriotism**
- XII. **Luther and Congregational Song**  
Luther D. Reed, D.D., A.E.D.
- XIII. **Isaac Watts and His Contributions to English Hymnody**  
Norman Victor Hope, M.A., Ph.D.
- XIV. **Latin Hymns of the Middle Ages**  
Ruth Ellis Messenger, Ph.D.
- XV. **Revival of Gregorian Chant: Its Effects on English Hymnody**  
J. Vincent Higginson, Mus.B., M.A.
- XVI. **The Hymn Festival Movement in America**  
Reginald L. McAll, Mus.D.
- XVII. **Recent American Hymnody**  
Henry Wilder Foote, D.D.
- XVIII. **Hymnody in the American Indian Missions**  
J. Vincent Higginson, Mus.B., M.A.
- XIX. **Louis F. Benson, Hymnologist**  
Morgan P. Noyes, D.D.
- XX. **The Olney Hymns**  
John Henry Johansen, S.T.M.

Copies may be obtained from The Hymn Society of America, 297 Fourth Avenue, New York 10, N.Y. Papers I-XV, 25 cents each: Papers XVI-XX, 35 cents.

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